

INSIDE: 81 stab wounds in Player's Theatre— *SEE PAGE 7*

MCGILL DAILY *CULTURE*

VOLUME 83 • NUMBER 63

Enough guilt to start our own religion since 1911

THURSDAY, FEBRUARY 3, 1994



...Nonetheless

he was

feeling kind of suave...

EVENTS

Sexual Assault Awareness Week

In keeping with Sexual Assault Awareness Week, The Sexual Assault Centre of McGill will host the following events:
A workshop on the "Views on Sexual Assault: An Exercise In Popular Education" at The University Centre at 1:00pm. Rm 425/426.

"The inter-relations between all forms of violence and where we go from here to stop it." Today at 7:30pm in the Mconell Engineering Rm 1

A fund-raising party on Friday 4, at the Mad Hatter, 1463 Metcalfe (corner of De Maisonneuve). Happy hour before 11:30. \$2 in advance, \$3 at the door.

McGill Student Pugwash is hosting a conference, "Changing Worlds: Preparing for a Technological Future", Feb. 4-6, 1994 in Shatner Building. A conference fee of \$9 includes lunch on Saturday. For info and registration, call 398-6491 (Graham) or 398-5309 (Andrea) or e-mail graham@hep.physics.mcgill.ca.

Christian Awareness Day, Tuesday Feb. 8. Shatner Room 107-108. 10-4 pm. Call Jean for info. 282-7768.

Worship Fest, Howard Palmer auditorium (5th floor of MacIntyre Medical Building) 7 pm. Call Wai for info. 365-3983.

The Black Students' Network of McGill presents Street Vibes '94 a Concert with rap, dance, soul, rap and reggae. Today at 1 pm. in Shatner Ballroom. Tickets \$5 general, \$4 student available at W.O.W. Records (1448 Peel), City Styles (1260 Crescent), and in the BSN office (398-6815). Tickets are also available at the door for \$6. Call Moji Anderson for more info. at 398-6815.

McGill Player's Theatre presents Blood Relations Feb. 1-12, from Tuesday to Wednesday at McGill Players' Theatre, 8pm. Tickets are \$5 students and seniors, \$10 adults, with special rates for QDF and Players' members. For info/Reservations call 398-6813.

Photo Exposition of the Greatest Black Inventors at CDAS 3715 Peel on Sunday, Feb. 6 at 3pm. Free entry! Info. 499-3418.

Come participate in an International Game-a simulation of world trade and politics presented at Aiesec McGill. All are welcome. Place: Shatner 310, Monday, Feb. 7 at 5:30. For more info. call the Aiesec office at 398-6821.

McGill Christian Fellowship will be holding a group worship. Friday Feb. 4, 7pm, Presbyterian College (corner of Milton & University). Theme: "I am the Bread of Life..." (John 6:51). Call Jean for info. 282-7768. Everyone Welcome!

Association of Yoga and Meditation offers a meditation session today at 1:15 in Shatner B09.

Poetry Reading, Feb. 3, 7 and 9. Sharon Olds reads at Dawson College 3040 Sherbrooke W, rm 5-B16 at 6 pm. For info. call Christine Southmayd at 931-8731.

Caribbean Students' Society of McGill General Meeting. Feb. 4 in the Union Rm 107/108

at 6:30 pm. Skating after! All are Welcome!

The Savoy Society needs people to help build sets for their upcoming production of The Gondoliers. No experience necessary! Call 288-1880 or 934-4854 for info.

Concordia Queer Academic Coalition will meet Thursday, Feb. 3 at 8 pm-2030 MacKay, 3rd floor. Discussin topic: Homosexuality and the Metaphorics of Space. Everyone welcome!

BANFF Festival of Mountain Films, Thursday Feb. 3 at 7:15pm. McIntyre Medical Building 6th floor Palmer Howard Theatre. Tickets \$6 members ACC and MOC, \$8 non-members. Available at La Cordee, 2159 est, rue Ste. Catherine or the McGill Outing Club Office. Call 849-6300 for info.

McGill W.I.S.E (Women in Science & Engineering) will be holding a meeting Thursday, Feb. 3 at 7pm (not 6) in Shatner 423. Everyone Welcome!

Armenian Students' Association film presentation and discussion about the project undertaken during August 1993. Speakers will be Daniel Brock, law student at McGill and CBC reporter, and John Kenny, a photographer with the Montréal Gazette. Feb. 3, 7pm Stuart Biology Building Rm S3-3, 1205 Dr. Penfield.

Protest at MacMillan-Bloedel, the logging company which is clearcutting in Clayoquot Sound and elsewhere in Canada. Mac-Bloe has been convicted over 50 times for violating environmental regulations. Join us at 9:30am on Mon. Feb. 7 at 2035 St. Laurent, from where we will carpool to Mac-Bloe's Montreal office. Bring a vehicle if you have one!

Youth Challenge International, a non-profit international development agency, is looking for participants between the ages of 18-25 to work overseas as volunteers on 2 1/2 month projects in community development, medical/health education and science/environmental research. Next application deadline is Feb. 4, 1994. Call 844-

2565 for more info. or stop by the Eaton Building Rm 505 to pick up an application form.

Developing Sustainability: An ecofeminist strategy for a liveable future. A talk with Judith Plant, ecofeminist writer and editor of New Society Publishing House. Sponsored by QPIRG. Call 398-7432 for more info. Thursday Feb. 10 at 7:30pm FDA Auditorium.

Anyone interested in sharing experiences in development work in Canada or abroad? *International Development Week* runs Feb. 7-13, presentation dates Feb. 9, 10. Call 844-6585.

Breaking Free...Celebrating our Natural Sizes! In an informal, small group setting, we plan to explore a variety of issues related to body image. Tuesdays 2-4, beginning Feb. 8th for 8 sessions at the downtown YWCA. Info: Elizabeth, 694-6879 or Karen, 487-4767.

The Black Student Network of McGill presents Prof. Hilary Beckles head of department of history, dean of faculty of arts

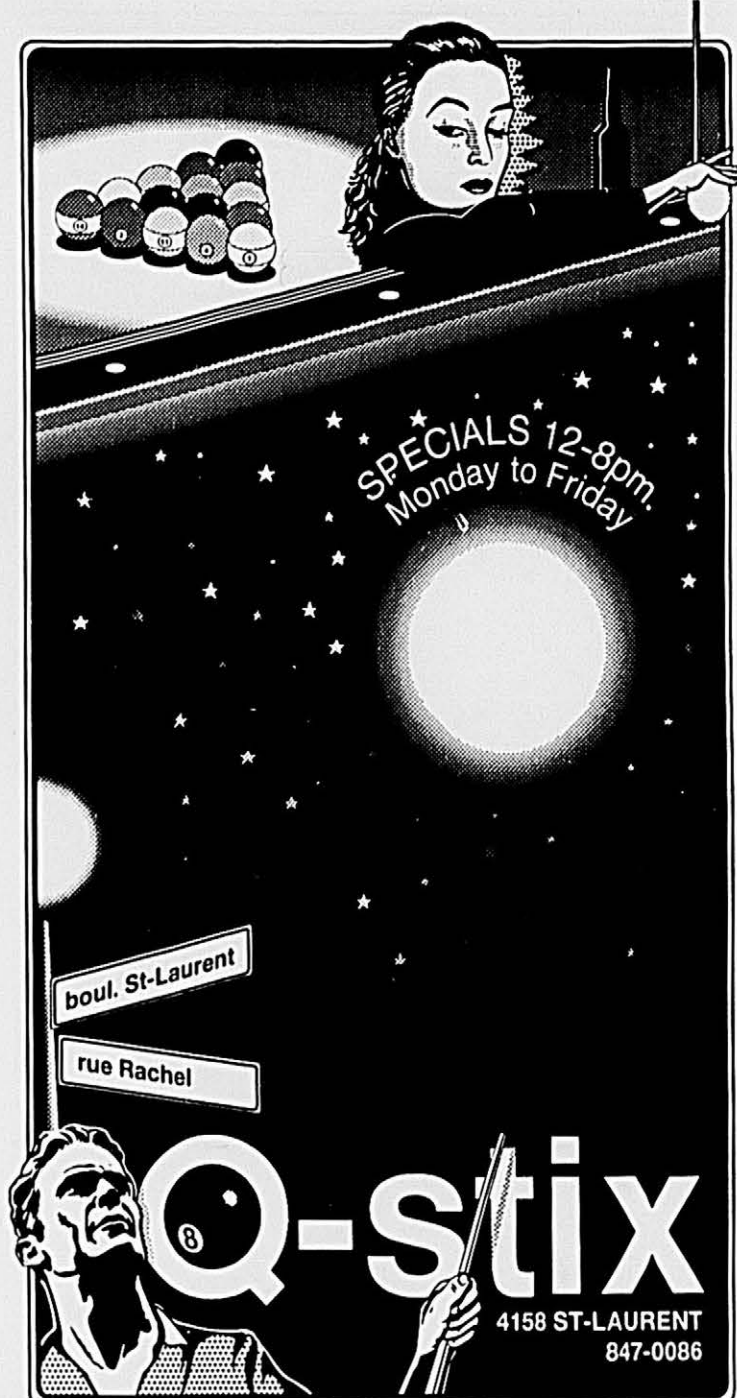
and general studies at the University of the West Indies, lecturing on Caribbean Women and Resistance to Slavery. Friday, Feb. 18th at the Stewart Bio. Building S1/4, 7pm. Admission \$4 General, \$3 Students. For ticket info. call 398-6815.

This week is **National Eating Disorders Awareness Week**. Health Services is hosting a clothing drive to get rid of all your clothes that will never fit you. Boxes will in Health Services, RVC and the Women's Union until Mon. Feb. 7th. Clean out your closets and celebrate your natural body size!

As part of National Eating Disorders Awareness Week, Health Services presents *Still Killing Us Softly* and *Dying to be Thin* (NFB) today between 10 and 3, starting every half hour, in Shatner 107.

Tomorrow is **Fearless Friday**, a national day of eating without fear, part of National Eating Disorders Awareness Week. Eat what you want! Skip aerobics! Get rid of clothes that will never fit you!

The Yellow Door Coffee House presents a streak of storytelling! Four Wednesdays in a Row. Feb. 9-Mike Burns, Irish. Feb. 16-Stanley Asher, Montreal. Feb. 23-Eta Markowicz, freedom; Victoria Stanton, consciousness of being a woman. March 2-Tetsuro Shigematsu, Japan. Admission \$2, doors open at 8pm. 3625 Alymer St. For more info. call 398-6243.



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Warm, wild and fuzzy

Halifax band trips into Montréal

concert

Eric's Trip at Café Campus

BY REYNALD HOSKINSON

Eric's Trip is not a band given to much dialogue, or even any acknowledgment whatsoever of their audience. When they played last Thursday at the Café Campus, singer Rick White had his back to the audience practically the entire time.

On one of the songs on their first full length album, Dorion remarked "I don't even want to know you".

Their music is full of pent up emotion and intensity, and their half singing, half whispering lyrics (no dying yaks here) carried surprisingly well in the crowded Café Campus. Punctuated with occasional burts of crashing guitar laced with distortion, which ends as suddenly as it begins, their songs leave you only with the lilting voice of the singer.

Contrary to popular belief, Eric's Trip is from Moncton, New Brunswick, not Halifax. Also, their name was not derived from some druggie friend, but is actually an old Sonic Youth song. In the cut featured on "Never Mind the Molluscs", a compilation of maritime bands, Julie Dorion was recording her voice track into a

tape recorder when her cat crawled up beside her and started purring for the entire song.

Did she do another take? Heck no. This example is indicative of the fuzz and background noises present in most of their songs. Last Thursday's show probably had better sound quality than most of their releases.

The Pit is that legendary no-person's land which spans from just behind the first two or three rows of sardines wanting the close-up view, to the people on the edge of the circle who invariably push you back in the maelstrom whether you want to go or not. It was not at its bruising, hip-hopping best last Thursday.

As one anonymous concert goer, put it, "I hate getting kicked in the head. I hate it." Some people have obviously not learned that stage jumping into an audience which is not packed results in a violent meeting with their respective heads and the floor.

It just goes to show that everyone who knows how to dance goes to raves, or anything else



The Eric's Trip troop: Mark Gaudet, Chris Thompson, Julie Doiron and Rick White

besides mosh pits. The show ended with an old Bad Religion song, fitting for a band conscious of its punk roots, yet not afraid to branch out with a melodic, intense sound which is entirely theirs.

Also performing that night

were the Nils and the Grasshoppers. The Nils, from Montréal, have been around for awhile — I have a tape of theirs dating back to 1986.

They disappeared for a time, but resurfaced at the beginning of last year. Bolstered by an ex-

panded lineup and entirely new songs, they played a good, tight set. A notable improvement to some of last year's shows, in which they still seemed to be shaking off the mildew and dust off long-ignored instruments.

Native resistance on film

film

Spirit Within & Uranium

BY NICOLA MARTIN



Inspiration, shock and fury.

Seemingly conflicting emotions provoked last Thursday by *The Spirit Within* and *Uranium*, the two latest films in Concordia's Latin American Awareness Committee's Images of Resistance series.

Presented by the National Film Board, both films are based on two aspects of Native resistance in Canada.

"The Spirit Within", a 1990 production, is directed by Gil Cardinal and Wil Campbell and produced by Jerry Krepakevich. It tells the story of the successful struggle of Native inmates for the right to practice traditional spirituality in Western prisons.

In contrast, "Uranium", a Dale Phillips' production under the direction of Magnus Isacson, depicts the pernicious effects of uranium mining on nearby First Nations settlements. It also portrays the near impossible situation of Native resistance movements trying to end mining activities in British Columbia.

Krepakevich's production has two primary objectives. Firstly, it

seeks to explain the socio-economic circumstances which lead to disproportionately higher numbers of Native Indian inmates than Westerners in Canadian jails.

In so doing, the directors point to the low self-esteem of many Native Indian prisoners which is attributed to the negative perceptions which white Western society attaches to First Nations people and culture.

The second objective is to demonstrate the positive impact of the traditional spiritual programs on the lives of the Native prisoners. The film-makers show how the teachings of the elders have broken the vicious cycle of low self-esteem, crime and jail for many Native Indian inmates, offering them hope and self-respect instead.

The spiritual elders (one of whom is a former inmate) focus

on knowing "who you are and where you came from...". This enlightenment can only come through an intimate knowledge of traditional spirituality. This spirituality, in turn, adequately equips the inmates to tackle the difficulties which will confront them once they are released from prison.

The ultimate goal of the teachings is to mould the inmates into men upon whom their families, communities and nation can depend. The viewer is inspired by the determination, commitment and subsequent success of the Native elders in developing a positive mind-set in their own people.

The film "Uranium" evokes very different sentiments. The viewer is outraged by the callousness of the Canadian government and the other relevant authorities toward the plight of the Natives.

In particular, one is struck by the unimportance which these authority figures attach to the threat posed by uranium mining to the health of First Nations

people as well as its danger to the wider society. Indeed, as one Native woman points out, the authorities treat the Native population like "sticks of wood". They are not entitled to express an opinion regarding their own futures and are not consulted in the making of key decisions which permanently alter their lives.

On the whole, the two films are very powerful and succeed in raising the viewer's consciousness of the plight of Natives. The one regret which can be expressed is that many of these types of films are never aired on national television and therefore the Canadian public remains largely ignorant of the Native Indian predicament. If you want to increase your knowledge of Native issues, films like these are a must.

The next films in this series, *The Panama Deception* and *The Children's War* will be on Wednesday February 9 at 7:30 p.m. at 1455 de Maisonneuve O., room 651. The Images of Resistance film series continues until March.



**daily
staff
meeting:
today,
17h30**



"Come Gypsy"

— to the Yellow Door

BY PETER GRAEFE

For those denied the chance to move away from the cold and the ankle-deep slush, Dubliner Toby Kinsella's music is the best substitute. Headlining last Friday's coffeehouse at the Yellow Door, Kinsella kindled the spirit of the troubadour. Professing a fascination for "travellers, tinkers and gypsies", Kinsella opened with "Come Gypsy," a song from Russia.

The theme was carried through the set with songs such as "The Song of Wandering Angus," adapted from a poem by W.B. Yeates and "Farewell to the Thirty Foot Trailer." The Irish migratory song, "The Green Fields of Canada" at the end of the set served as a reminder of the extent to which immigration and migration are integral to the "Canadian identity".

The themes of exploration and rootlessness in the lyrics were mirrored in Kinsella's choice of instruments. While his primary instrument remained the guitar, he did not hesitate to play more than half a dozen wind instruments.

These included tin whistles, ocarinas, South American bamboo flutes and an elaborately decorated didgeridoo from the Australian outback. Kinsella also demonstrated a canny ability to play two Chinese flutes at once, using his nostrils instead of his mouth.

Such playfulness, coupled with a couple of sing-a-longs and a laid back demeanour allowed him to establish a friendly rapport with the large crowd which in turn, couldn't seem to get enough of the multitude of instruments.

For the last two numbers, Kinsella proceeded to strap on the Irish bagpipes. It is always a treat to hear the Irish pipes, which pump out less volume than the better known Scottish

variety.

They are filled with a bellows strapped under the right arm, which keeps the mouth free for singing. How the player manages to finger the pipe even as he or she manipulates the bellows with one elbow and the bag itself with the other elbow is beyond me.

Kinsella ended his hour long set by singing "The Frost is all Over" even as he accompanied himself with a delightful pipe tune. While a misplaced step out the door brought a soggy reminder of Montreal's wintry realities, His ability to transport the imagination through song and instrumentation remains something worthwhile to experience.

The show's openers could not hope to match the diversity and variety of Kinsella's instrumentation. Nonetheless, Phil Lenir and his friends Christine, Dominic and Victor provided an energetic opening set of songs.

Phil and his friends displayed a wide array of styles and influences ranging from the bluesy feel of "Overdue" and "Lonely" to the folk-rock of "Xenophobia" and "Jaded."

While Christine's lead vocals at times got lost in the accompaniment as well as the nooks and crannies of the Yellow Door's basement, they soared in the cover of Buffalo Springfield's "For What It's Worth" as well as in a response to violence against women entitled "Crying in Outrage".

A few playing errors indicated a lack of polish but with a bit more practice, this four-piece will really cook.

Kinsella will be back at the Yellow Door February 9th, to provide musical accompaniment for storytelling night. The Yellow Door is located on 3625 Aylmer St. Doors open at 8:00pm. Admission is 2\$

HAPPENS
THIS



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Six Moods of Montréal

Multiple personalities in one photo exhibit

photo exhibit

Une île, Des Villes • Strathearn Centre

BY ANITA CSAPO

In "Une île, Des Villes," currently being shown at the Strathearn Centre, six local photographers synthesize their unique takes on Montréal.

Each artist offers a different approach to containing the aura of the city. Some successfully transpose a Montréal mood in their photos, while others convey the feeling that the images could have just as easily come from Iowa.

David Hlynsky's colour photographs fit the latter criteria.

Hlynsky's shots were mostly of mono objects such as a "Bees Crossing" sign, or people portraits. One work entitled "Tattooed Man with Boa," 1993, is a quick shot of the exquisite bald-headed bare chested snake man who is often found at the park on Bongo Sundays in the summertime.

Hlynsky had the opportunity to capture the elegance of snake man, instead he trashed the potentially fruitful subject matter by choosing to present the snake man with an annoyed/awkward facial expression.

The work of Alvin Comiter doesn't conform to the obvious

'Montréal content' category either, but I was convinced that there was artistic integrity lying in the depths of his photographs. Comiter's style seems a little quirky, with odd composition, depicting common objects like fire hydrants.

His compositions often have a vertical line like a signpost running in the middle of the compositions. Through this deliberate placement Comiter seems to be suggesting a more significant meaning than is evident from just the content. With enough contemplation perhaps the riddle of the photo can be unraveled. Kind of goofy, kind of bizarre. The bizarre continues...

There's an eerie quality to Geoffrey James' photos — his architectural shots are void of any people or trace thereof. It appears that the streets were swept for this guy before snapping his shots.

The architecture is presented with dignity, even if it is unrefined. What lends a twist is the feeling of the city as an urban ghost town. The photos have a crisp and clear quality, and

James sticks within a very gray tonal range.

The Montréal he presents is silent and still. Quieter than a Sunday. A pervasive silence is also found in the following artist's work.

Raymonde Aperiil allows a feeling of muted shallow breathing in his work. He is attracted to the distinctive backyards of downtown Montréal with its haphazard architecture, and finds his subjects in the middle of mundane everyday activities.

A man trims a bush in his garden, or a woman sits in her kitchen with a cup of coffee in front of her. His photos seem unposed, and somehow nostalgic. The black and white format and fuzzy quality enhance this mood.

If one would glance out the window at any given moment, one would see an Aperiil scene. His Montréal is rich in personality — distracted, flighty, preoccupied, hurried, everyday, arrested, emotional, mysterious, serious, and vulnerable.

An ominous quality is continued in the scenes photographed by Serge Clement. His bird eye views and black and white images of alleyways and ruins are imbued with heavy, darker tones. They are filled with an intricate texture as mottled light, shadow,

and reflections play with the darkness.

Clement offers a look into the most intimate areas of the city that without the benefit of his camera lens, are easily over-

The exhibition pays tribute to the city, and all its schizophrenic tendencies. Unfortunately, some photographers are more successful in adding this element to their documentation of the city than others.

looked by the casual pedestrian. He pre-selects compelling details of the urban landscape for the viewer.

Finally, Linda Rutenberg uses infrared film which offers a supernatural quality to images of things like skylights on the roof

of McGill buildings.

While examining shots of Montréal, notions of elves, extra-terrestrials, Star Trek, talking plants, and the like seemed to surface in the mind.

The infrared technique verges on kitsch and distracts the viewer from the rest of the work. Despite the melodramatic light effects, "Jacques-Cartier Bridge," 1993, was still compositionally involving. This photo taken under the bridge has patterned lines of seesaws, the bridge, swings, and all the linear shadows strewn on the fields highlighted by a glowing spot of sunlight on the seesaw.

Overall the Strathearn show offers an extraordinarily diverse selection of perspectives on Montréal, where the photographers were free to select any aspect of the city that appeals to them.

The exhibition pays tribute to the city, and all its schizophrenic tendencies. Unfortunately, some photographers are more successful in adding this element to their documentation of the city than others.

Une île, Des villes runs until February 13 at the Strathearn Centre at 3680 Jeanne Mance.

Last Warning for hardcore fans



Agnostic Front, progenitors of "moshing".

After ten years on the scene, New York's Agnostic Front are finally packing it in.

Left behind, immutable, a punk rock sensibility and its reactionary hardcore sounds. Agnostic Front's old-school thrash, a contribution to arguably the most influential underground music of the eighties.

Last Warning, AF's final release, includes ten tracks from their last live performance and eleven off their debut 7", *United*

music

Agnostic Front • Last Warning • Relativity

BY ILANA KRONICK

Blood. Embracing a full decade of the band's music, this move not only concludes Agnostic Front's punk rock career, but very significantly, it provides a sense of closure to an era of original North American-brand hardcore which otherwise, may have been lost, an

unidentified instigator, fused to the ages of metal and grunge.

Unchanged since its inception in the early eighties, AF's sound is classic: high speed vocals frantically wailed overtop a militaristic backbeat usually clocking in at over 200

bpm.

Their message is the same as it ever was. Like sister bands Minor Threat and D.R.I., Agnostic Front calls upon punks and skins to join forces and establish a confederation, a fortified united front - agnostic, apathetic, anarchistic.

But while angst and indifference may still characterize youth culture, the once ubiquitous circled and slashed "A" is no longer a sign of the times

and my Saturdays are no longer booked with all-ages hardcore matinees.

And so Agnostic Front's timely departure makes room for the gruff and grind of new. A necessary step, it deciphers the mark left by their genre of punk rock as one firmly implanted at the root of contemporary thrash.

Oh, and ragers, you can thank guitarist Vinnie Stigma for coining the "mosh".

Sisterhood is not global

The Womanist Manifesto

Violence against women in world majority cultures (popularly called the "Third World") is a topic which has been the focus of attention in western societies.

The CBC program "The 5th Estate" produced a show on the 'tyranny' of the South Asian family. A recent PBS series discussed the horrors of clitorodectomy in Africa. Textbooks we study in university often speak of veiling as oppressive. Talks about Chinese gender relations inevitably centre around condemnations of foot-binding.

These are only a few examples of western stereotypes which define women of colour. It is interesting that whenever violence against women is explored, the most popular instances used are these sensationalized occurrences.

We question why on one hand our cultures are ignored altogether, and on the other severely distorted in order to serve as a backdrop for illustrating how far the white west has come.

We do not want our cultures' intricacies, complexities, and diversities reduced to a convenient set of stereotypes to be used by ethnocentric westerners in order to support a western hegemony that defines us as eternally backward, uncivilized, and primitive.

My patriarchy is better than yours

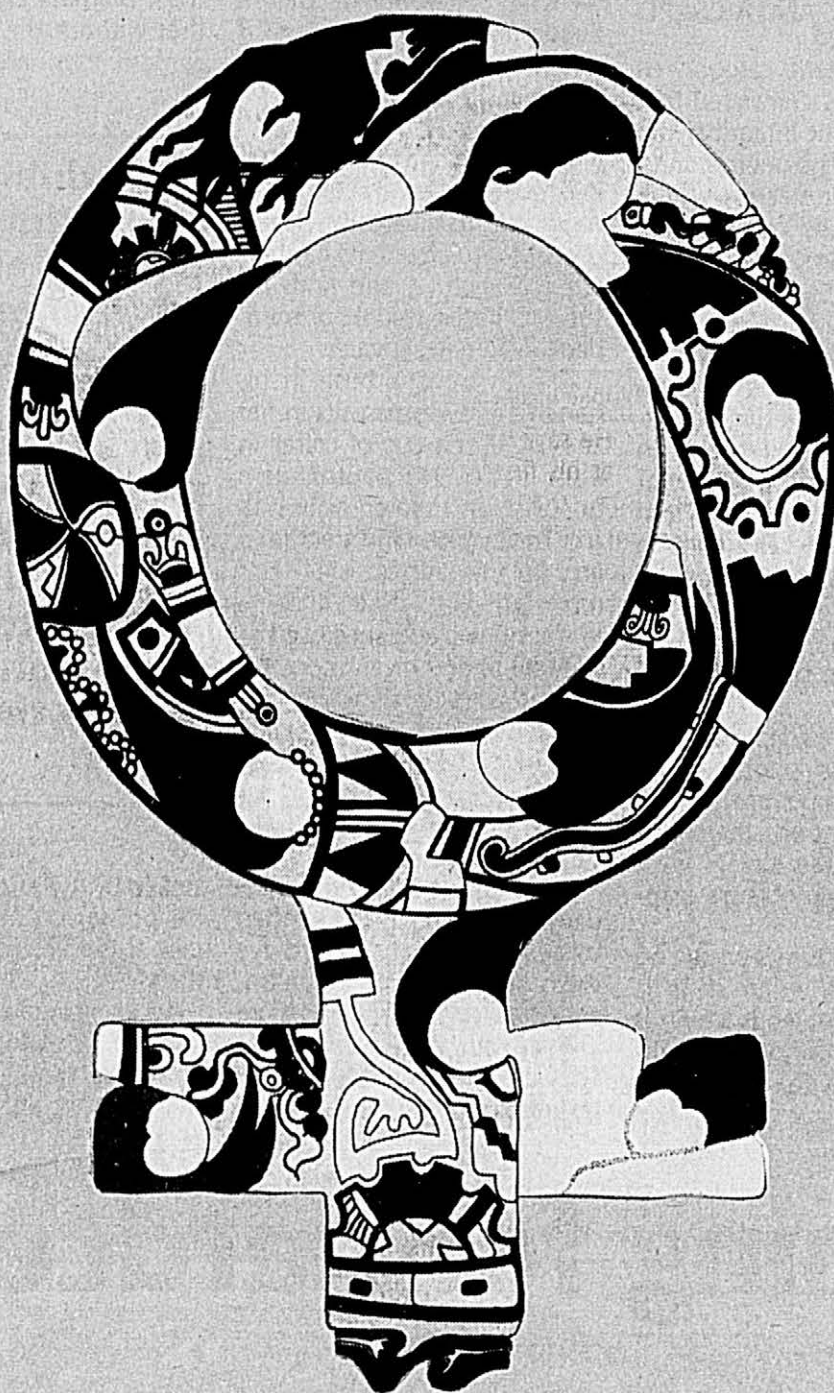
The need to locate patriarchal violence in other cultures, while believing that the west is more advanced in its treatment of women, serves a larger function of propagating the myth that cultures of colour are in need of western intervention if they are to undergo the desired moral evolution. As well, the underlying assumption is that to be real feminists, we must give up our cultural ties because they are so oppressive.

The implication is that we must choose allegiance to our culture, and thus be eternally oppressed in western eyes, or engage in feminist activism and deny the strength of our cultures. But to us, being womanists means loving ourselves as females in world majority cultures.

Too many people are comfortable naming patriarchy as one source of violence against women. They indignantly denounce bride burning and female infanticide in South Asia, or clitorodectomy in Africa, and the supposedly oppressive practice of veiling in the Middle East — these are seen as the most brutal manifestations of sexism and misogyny.

forum

BY RIMA BANERJI WITH MEMBERS OF SHATKI-



Conveniently, the west escapes such labeling because it is silent about the sources of violence in which it is implicated.

We have heard about people eager to rescue women from oppressive conditions in the third world.

Yet how many of these same liberationists who take up causes in non-western countries with missionary zeal take a look at the various other practices in which they are implicated — namely, racism, lesbophobia, classism, and cultural imperialism?

Why don't these would-be saviours talk

about the forced sterilization of women of colour in North America, Canadian apartheid and the genocide of people of colour, the appalling conditions under which immigrant women work in the Montréal garment industry?

Why do we hear about our cultures only when something negative or "exotic" is invoked? We hear about the practices cited as examples of the extreme misogyny of world majority cultures usually from people who know very little about the context of these practices, who do not have a complex analysis of the subject.

This gives the impression that violence against women is specifically about clitorodectomy and foot binding, but not about plastic surgery or high heels. The result is that we play an absurd game of "our [western] patriarchy is better than yours."

Pick and choose?

When are our differences engaged as liberatory or transformative? Many people are quick to cite Hinduism and Islam as particularly woman-hating religions, yet no one looks at the empowering traditions of "viranganas" (women warriors, many of whom were involved in fighting British colonizers) in Hindu society, or the fact that Islamic women who choose to wear the hijab are expressing their resistance to western imperialism.

There is such a selective use of our cultures, as if all we are about is patriarchal domination and passive acceptance of male authority. Of course, perpetuating these racist conceptions serves a hidden agenda — it legitimates the idea of the "morally superior" westerner going over to effectively recolonize our cultures in the name of inter cultural harmony, "development" and "feminism".

Contrary to popular belief, women of colour are political agents and we have strong, vital traditions of resistance to oppression. However, we rarely hear about our own movements, as if we have to import white western definitions of feminism before we can question sexist domination.

How can we feel solidarity with those who manipulate our images in order to further their claims of cultural superiority? We resent being abused in this manner. We are not objects to be used as evidence of our cultures' assumed inferiority.

This is not our feminism. When we do try to give a more complex portrait of our lives than the reductive ones we are forced to confront, we are labeled cultural apologists or dismissed as "politically correct." But this is not an abstract theory, this is the reality of our lives.

If one is going to critique violence against women globally, it must be done in an intelligent, well-informed manner. All too often world majority cultures' practices are discussed in a decontextualized, ahistorical, ethnocentric and superficial way.

Selective use of knowledge about our cultures that highlights the negative aspects of it only shows a partial picture of who we are. Arriving at a more informed perspective can be achieved through self-education and critical examination of racist assumptions that abound throughout textbooks, television, and other media.

SINCE 1911
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MCGILL DAILY CULTURE

David La Haye reveals the secrets of his success

When actor David La Haye first read the script for the play "L'Histoire inachevée", he knew that what was important was not the fact that it portrayed an immigrant family seeking a better life in Montréal, but rather the destruction of this dysfunctional family.

Emotional blackmail, solitude, and the Muslim religion are some of the themes found in this realistic play. Surrounded by a good supporting cast and elaborate staging, the story is bound to touch many different people because of the universal nature of the feelings it invokes, and despite the fact that humorous content doesn't abound in this story.

Directed by Danielle Lepine, "L'Histoire inachevée" is now playing at Théâtre L'Espace Go. Actor David La Haye plays the part of an only child in a distressed Arabic family in Montréal during the mid '70's.

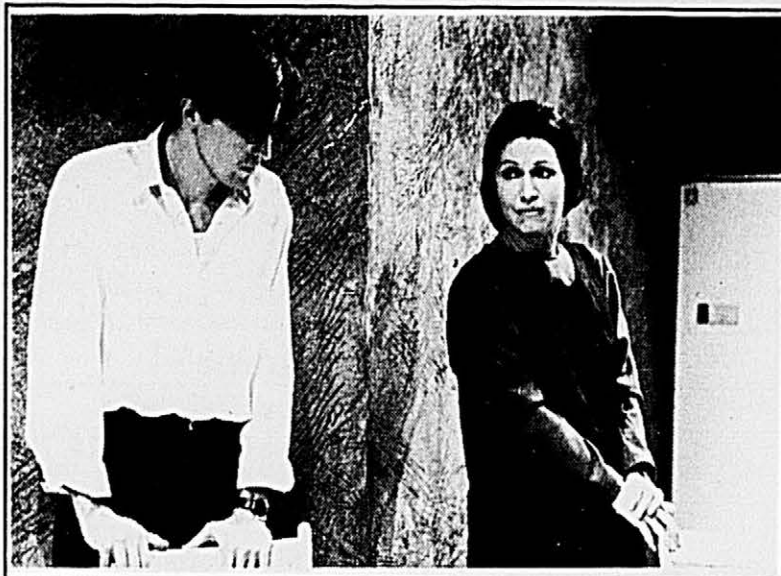
Smiling and talking openly, two things that definitely do not come easily to his character in this production, a lot is to be discovered from this rising star.

The actor's energy and determination aren't only two of his

interview

David La Haye

BY ANNE-MARIE LABBÉ



David La Haye and Louison Danis in *L'Histoire Inachevée*

character traits, but trademarks of his success story.

"I never dreamed I'd be an actor", he confesses when talking about his early days in cinema and theater. Originally, he wanted to be a journalist, and was doing his studies in humanities at St-Hyacinthe when he discovered acting.

He says he felt like a "loser" after his first acting class. Until then, the only theater experience he had was reading a single Molière play in high school. He then worked very hard to make up for lost time, and surpassed many of his peers.

Shakespeare, Musset and Molière are his favorite play-

wrights. He recognizes and appreciates the romanticism in the powerful and excessive roles of their characters. As a sharp observer, every life detail represents something important which he tries to transpose in composing roles.

"The more you compose a role, the more you can put in some interior feelings," he says.

What he likes best is to take on challenging new roles. He confides honestly that "If someone offered me a chance to interpret myself I wouldn't be interested."

After his first part in the movie "Dans le ventre du dragon", he was in several theatrical productions. Most recently he played Blanche's first lover in the TV show "Blanche".

Even when he's critical of his performance, acting gives him an orgasmic feeling. He expresses aggressiveness through a range of emotions. Still, La Haye believes that actors need to develop self-control to be able to keep these feelings in check, so that they can separate themselves from the characters they portray.

Vulnerability and strength shouldn't be considered as con-

tradictory elements but as feelings to be worked on together. As La Haye points out, "If you don't accept your sensitivity and vulnerability, you're way off base."

At 27 years of age, La Haye knows that if he wants to obtain continued success, he must work hard to put his talent to good use. He recognizes that to be a professional actor "you must carve out your own place in the industry and if you don't, nobody will give it to you!"

Until now, David La Haye had played only dramatic roles but this time, instead of playing a victim, his upcoming performance at "Théâtre Quat'Sous" will give him the opportunity to interpret a manipulative person.

You should see his eyes gleam when he's talking about this role. The theater permits many things that our integrity wouldn't ordinarily allow us to do but La Haye will definitely take pleasure in performing for us sinfully and wantonly.

L'Histoire Inachevée will be playing at Le Théâtre Espace Go, 5066 Clark, until February 12. On Thursdays students pay \$15.50.

A rebel with an axe

theatre

Blood Relations • Player's Theatre

BY GABRIELLE HERMANN

She was a member of "high society," she was rich, and she hated it. Tired of being treated like a "puppet" in turn of the century New England society, Lizzie Borden took matters into her own hands. Or did she?

In *Blood Relations*, now running at the Player's Theatre playwright Sharon Pollock uses the infamous unsolved murder case of Lizzie Borden as a mirror, a reflection of society in the eyes of a woman. The question of whether or not she killed her parents becomes complicated as the audience witnesses scenes with Lizzie Borden's controlling, miserly father, her "fat cow" step-mother, and her "good girl" older sister.

The play's interesting structure combines both past and modern times to introduce another dimension to it. It's told in the format of a play within a play. When watching the scenes between Lizzie Borden and her family, we are watching an actress playing the role of Lizzie as a game. The "real" Lizzie Borden tells the actress what she felt, and the "actress" Lizzie acts it out.

Three times during the play I got chills.

The acting was that good. Karen B. Cowley was excellent in her roles as the real Lizzie Borden, and the "Irish tempered" maid, Bridgette. Gabrielle Kemeny, actress version of Lizzie and director, plays Lizzie in a high-strung, emotional manner.

Compare this to the cool-cat ways of the real Lizzie (Cowley), and one wonders which representation is accurate. Was she a crazed killer, or a calculating, revengeful murderess? Is the lesbian relationship between the actress Lizzie and real Lizzie there to reconcile this paradox? Intellectual questions like these run throughout, but without being overly done.

Aside from the question of whether or not she did it, feminist issues pertaining to turn of the century upper-class society are explored. The powerless position of women, the inability to control their lives, the institution of marriage, and female sexuality are among these themes.

This production effectively combines a witty script with an excellent set design and talented actors. This is Gabrielle Kemeny's first co-production with Player's theatre. Her adaptation of *Blood Relations*, by acclaimed Canadian playwright



Gabrielle Kemeny and Bob Bergner in *Blood Relations*

Sharon Pollock, is convincingly done and provides us with a thorough glance into the world of Lizzie Borden.

Oh, one more thing, until you go, keep this skipping song in mind:

Lizzie Borden took an axe
Gave her mother forty whacks

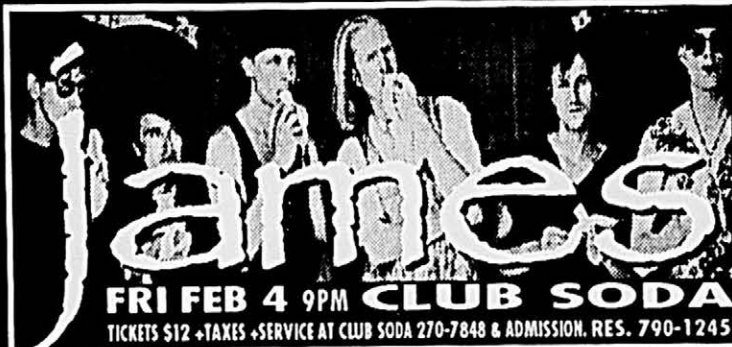
When the job was nicely done
She gave her father forty one, forty one, forty one...

Blood Relations will be running at the Player's Theatre until February 12 at 8 pm, from Tuesday to Wednesday. Tickets are \$10, and \$6 for students and seniors.

culture vultures, vamps, and vixens.

Culture writer's meeting today 16h00, Shatner B-03.

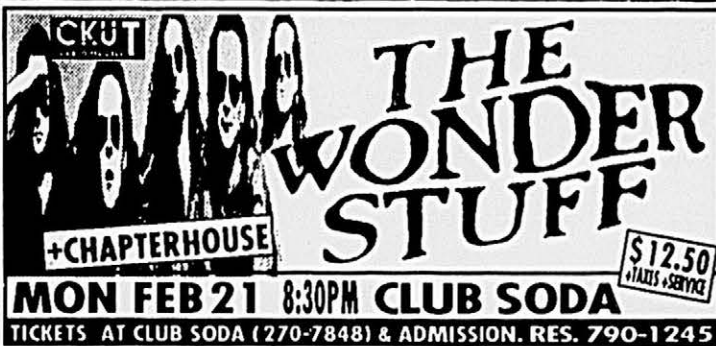
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COMMENT

Enough is enough

A Mayan woman in Chiapas works from dawn till dusk picking coffee on a *finca*. At the end of the day, she has picked 35 pounds worth and earned a mere 20 centavos for her labour.

Weary and dizzy from inhaling the toxic pesticides with which the beans have been sprayed, she makes her way to cramped diseased infested living quarters. Here, she will meet up with her husband and children and they will sleep on the ground pressed each against the other to stay warm. This, their only "home".

This "life" seems unimaginable for the vast majority of people living in this country who do not know of the conditions under which Black South Africans, immigrants working in Montréal's garment industry or Indonesians in Nike's shoe factories work.

This "New global division of labour" has made sure that her suffering is shared.

Chiapas, the southernmost state bordering Guatemala, is one of the poorest areas in Mexico and has suffered from the worst repression under president Salinas' regime.

With over 50 per cent of the population malnourished, 20 per cent of the adults unemployed and 60 per cent of those employed earning a minimum wage of 4 dollars a day, conditions here simply could not appear to get any worse.

But a group of armed Indigenous and peasant peoples, under the name of the Zapatista National Liberation Party rose up on New Year's day because they knew that the passing of the North American Free Trade Agreement (NAFTA) would worsen their already desperate condition.

The agreement allows for greater land concentration for export agriculture, not to feed the starving people who *really* own the land. Small peasants and Indians will no longer be guaranteed communal access to their land.

The Zapatistas are demanding land, health care and a guaranteed access to free and fair

elections in August. Their demands challenge not only the wealthy landowners and the fraudulent Salinas régime but also the international community, particularly the United States and Canada, you and me. Neither government has expressed any intent to pull out of NAFTA.

And we should not be surprised. After all, these are the same humanitarian governments which created the "Oka crisis" and the LA "riots" and then sent in the army to calm/bomb the unwieldy people.

These are the same governments that have a vested interest in Mexico where American and Canadian multinationals can now set up free trade zones where labour is "cheap" and "flexible".

And the Zapatistas have had the courage to indict this very perversion of humanity that is capitalism, which substitutes profit in the place of human rights.

So while American officials reiterate that this will in no way jeopardize their relationship with Mexico, Salinas, fearing embarrassment has been forced to negotiate with the people of Chiapas.

Nevertheless, this has come only at the cost of well over 100 Chiapan lives and even now as these negotiations take place, the conscious should know that their blood is being shed.

If we understand the war that is being waged on our African sisters and brothers in South Africa, if we are aware of the human rights struggles of the Aborigines in Australia, the Mohawk Indians in Canada, the Quiché Indians in Guatemala, we will know that this is no isolated issue, no "guerrilla rebellion", but a revolution of the people for the people in the midst of horrific repression.

And if we are seriously committed to any real social justice, we will not only with empty words but through our actions demonstrate our solidarity with the people of Chiapas who have said enough is enough.

Pat Harewood

Power Trip

by Jane
Tremblay



Happiness: Practice makes perfect?

I have always been a firm believer in the cliché, "life is what you make it". Everyone needs to believe in something so for me, this was my God. It could justify all my successes and explain all my failures. And I was happy. Such contempt I'd have for people who complained of being lonely or bored!

Obviously they were not making the effort and I certainly had neither the time nor the sympathy for their whining. But then I arrived here. University. McGill.

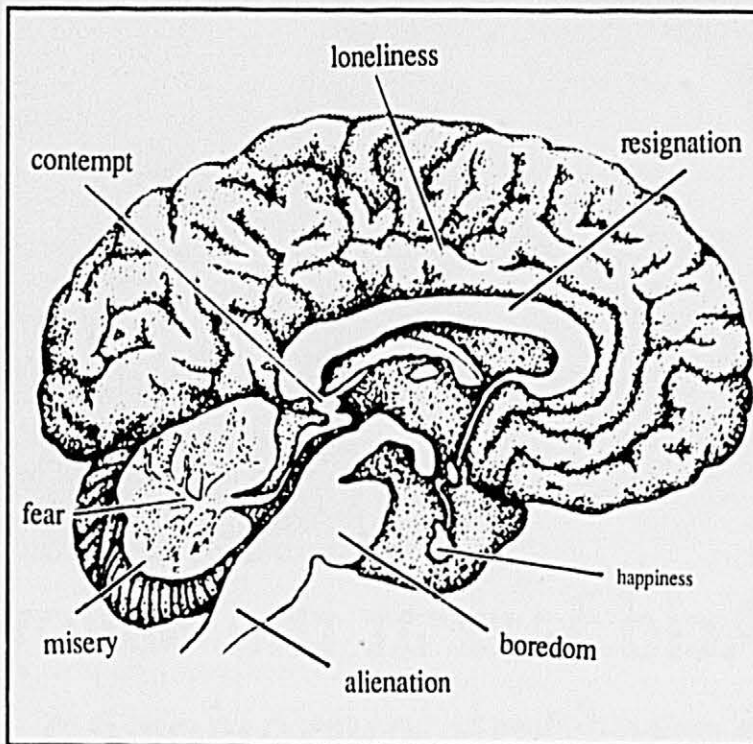
Wow. Talk about total re-evaluation of self and the terrifying experience of forgetting who you are! I kept myself super busy and tried to ignore the nagging feeling that something was definitely not the same as before. That somehow life was not as good, as satisfying as I remembered it to be.

It took me a trip to see some old friends to get me to realize how much I'd been deceiving myself. Ironically, the more activities I did, the more I retreated into isolation.

I was miserable and lonely though I had somehow managed to convince myself that I was having a wicked time here. I thought I was happy but the essence of my life was not. As I got used to settling for less and less, something slowly drained

forum

BY J. YOO



away, too.

I was quietly dying and accepted it unthinkingly, resigned to the destructive know-it-all realists who kept telling me that this was the way it was supposed to be. (Can't have everything, now, can we?) Not only did I forget how happy I used to be (and this is not just romanticis-

ing my past) but also, tragically, that I ever was happy at all. Or deserved to be.

Fortunately I've snapped out of this, but now I want more. Something is missing from my life and I shouldn't listen to anyone who tells me that I'm asking too much to be happy and fulfilled. Yet this seems completely

inconsistent with 'making life all you can'. It seems suspiciously like coping out when the going gets tough.

All I know is that my life seems empty and I can't let myself accept it. I've got to change something — school perhaps, maybe take a year off. Maybe this won't solve anything, but I can't not do it for fear that I might not be better off.

I realize that I am extremely lucky to have the opportunity to get an education and that what I'm saying is self-indulgent, since things are not as bad as all that. But when is it time to jump the sinking ship? I feel like I'm wasting precious moments by trying to convince myself that the ship isn't sinking.

What I know is that I have so much time and yet not enough, so much work and yet I'm insanely bored. I feel alienated and unmotivated and I need more. I don't know what it is but I do know it's not here, now. I should move on, listen to my intuition and believe in myself enough not to accept anyone else's reality.

What everyone kept telling me was that I wasn't working

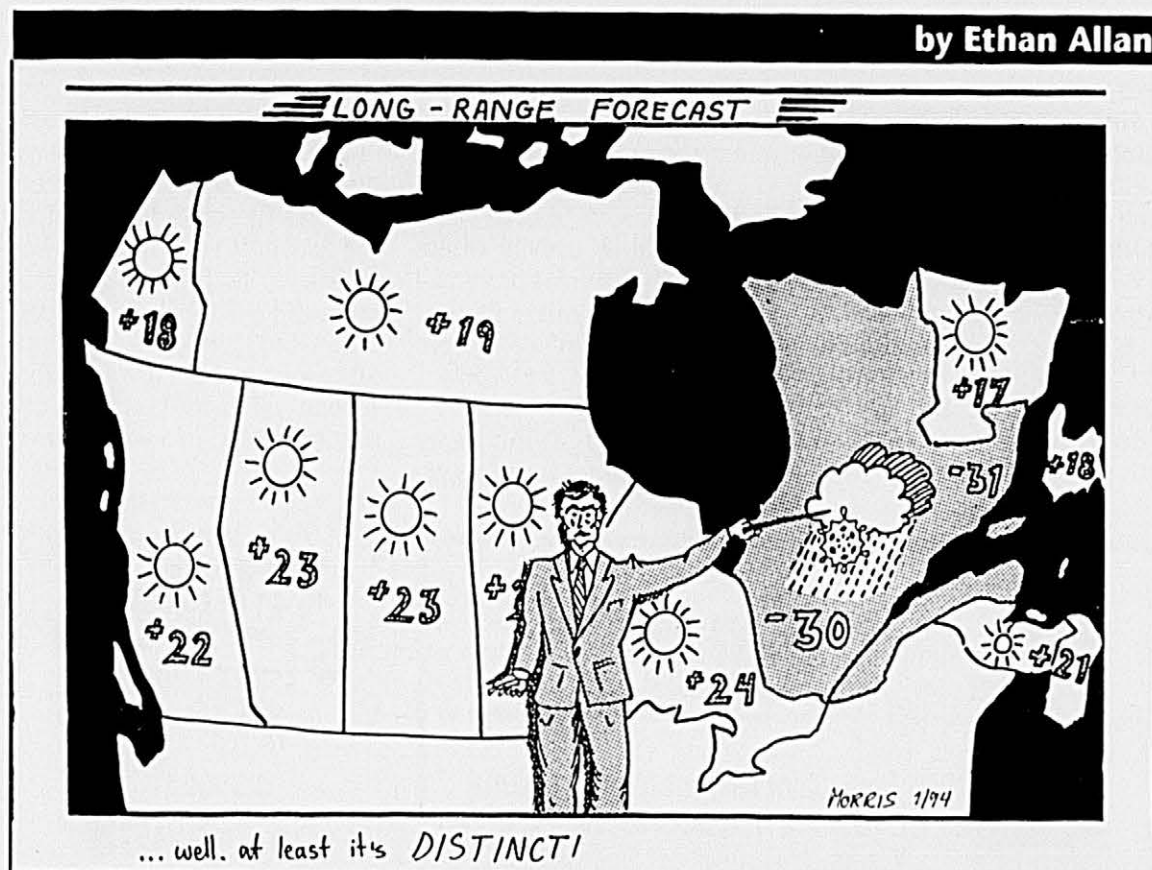
'hard enough at it. This hurt for if anything I wanted more than anyone to believe I was happy here.

I did try. But the more social I was, the more fake I seemed and the more antisocial I became. Remember this was my philosophy in the first place. If anything, I could be independent. I could hack it. But it's easy to be strong when times are good.

Should I chip away at something I believe is a shallow existence, or should I take the risk and follow my heart? I still believe that life is what you make of it, but I also believe that there are times you should listen to your instinct and make a decision that could equally enhance and ruin your life.

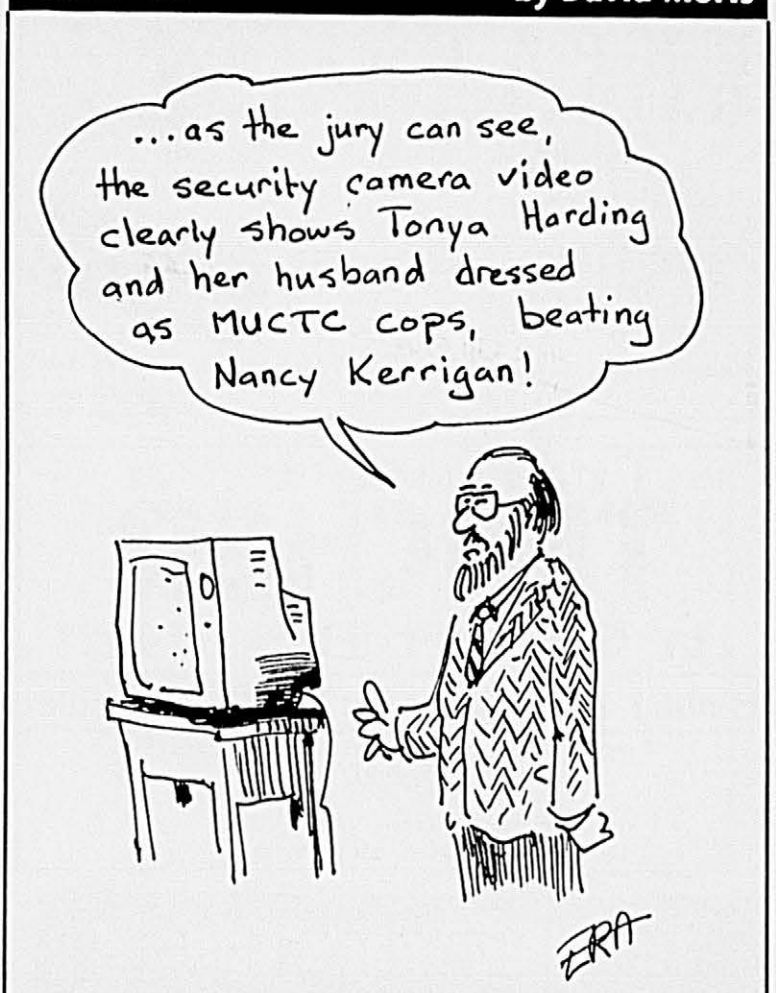
I'm sure every woman wanting to leave her spouse, every person leaving one job for another, every student wondering what they're doing at school, has felt what I'm feeling. It's so easy to lose sight that life is for living and you've got to know what is really important to you if you're going to live with yourself, without regrets.

by Ethan Allan



Ahead Full

by David Moris



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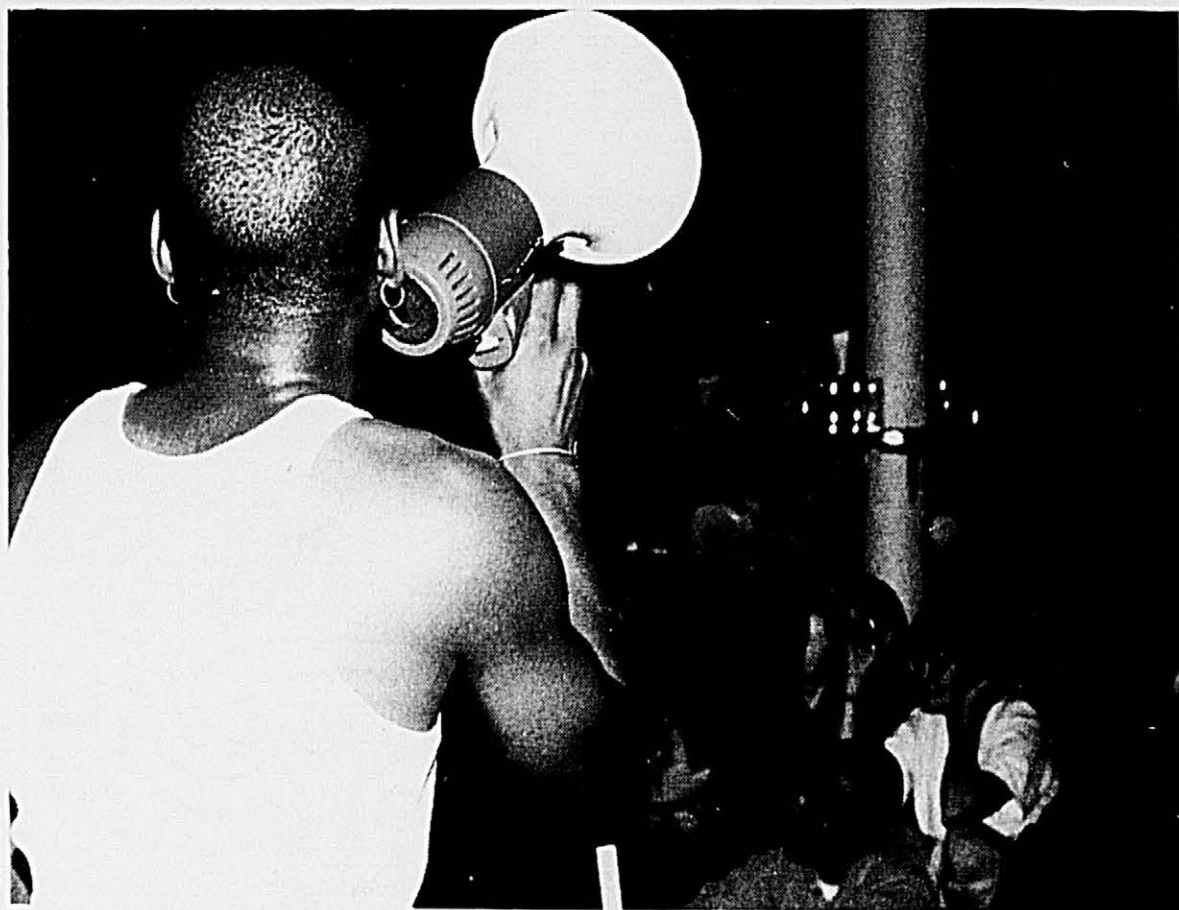


PHOTO BY RENOPÉ

Acid Jazz at the Savoy provides new funk experience

BY EDWARD GELBAND

Judging from the size of the crowd at Metropolis on Saturday night, it appears to be quite a popular place, but for a change of pace one might be interested in enjoying acid jazz upstairs at the Savoy.

For the past five months or so, the self-proclaimed New Jazz Funk Experience" entitled, "So What!", has been settling down in its new home at the Savoy.

Since August, when "So What!" defected from Di Salvio's, the show has slowly but surely been developing a following and an identity.

What the producers call a "New Jazz Funk Experience" is an eclectic combination of Be-Bop jazz, African Percussion, varied dance beats, and rap. The performance is improvised so each week something different

is created.

The "Jazz Maniacs" is the name of the group of musicians who make up the instrumental portion of the show each week. With DJ's Trevor and Ronnie Love and guest musicians sitting in each week, the "Jazz Maniacs" performance is impulsive instrumental jazz with a strong backbeat occasionally accented with rap. Local rapper 'Phayze' has made a number of guest appearances.

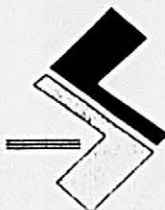
Along with the musicians, there are other attractions of interest such as Scratch Video, "Film Freekin with Circus Phil", and a V.I.P. room. Scratch Video is essentially an activity where patrons can draw on a projected video image of a noted personality. "Film Freekin" is a room where old movies are shown. I skipped it.

As the crowds at the Savoy have grown larger the partying

has begun to share center stage with the music, but this hasn't degraded the music. It hasn't lost any of its energy, spontaneity, or competence. The group seems to play off the energy of people while directing the tempo of the room.

What makes the experience at the Savoy unusual, and gives it its value, is that you can find music you can both listen to and dance to. If you don't like popular dance music, you might have some difficulty finding a place to dance in Montreal. That's what defines the Savoy on Saturday nights: It's an alternative to the norm of night clubs.

"So What!" with the Jazz Maniacs and DJ's Trevor and Ronnie Love. At the Savoy in Metropolis, 59 St. Catherine East outside of St. Laurent metro. For more information call 514-345-5872. Admission is \$8, or, \$5 with an invitation.



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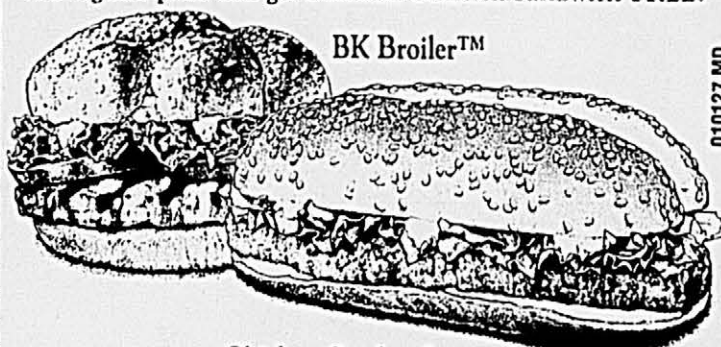
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& PEPE'S**

1420 PEEL



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